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M. KNOEDLER & CO.

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NEW YORK













## CONOR-WOOD ART SOLD.

In the American Art Galleries last night fifty-three paintings in the collection of the late Meta J. Conor-Wood, of Philadelphia, were sold for \$3,777.50. The sale will be concluded this evening, when sixty-eight paintings will be offered.

A painting catalogued as a John Opie, "Portrait of Captain Power of the Navy," brought the highest price, being sold to Mr. Ferdinand Howard for \$350. "Innocence," by Charles Joshua Chaplin, was bought by M. Knoedler & Co., for \$300. Mr. Henry Rohlf paid \$175 for Henri Lerolle's "Landscape and Shepherdess" and \$165 for Carl Becker's "On the Balcony."

## 11.3. Tribune 1-29-13 PORTRAIT BRINGS \$350

Total Realized at Conor-Wood  
Sale Is \$3,777.50.

The sale of fifty-three old and modern paintings belonging to the estate of the late Meta J. Conor-Wood, of Philadelphia, attracted a large number of collectors to the American Art Galleries last night. The majority of the old pictures of this collection, which was made some eighty or ninety years ago, were inherited by the late George Wood, of Philadelphia, from his father, Alexander Wood, a chief justice of Scotland.

The total of last night's session was \$3,777.50, of which the "Portrait of Captain Power, of the Navy," painted by John Opie (1761-1807) brought the top price—\$350. Ferdinand Howard was the buyer. The Knoedlers gave \$300 for a canvas entitled "Innocence," by Charles Joshua Chaplin, a French artist. "Landscape and Shepherdess," by Lerolle, and "On the Balcony," by Carl Becker, went to Henry Rohlf for \$175 and \$165, respectively. "Portrait of a Boy," by Boilly, was sold to Otto Bernet for \$160. The sale will end this evening.

The first session of the Dr. Richard Berl collection of antiques in the afternoon at the same galleries brought \$1,387.50. A silver standing cup, or hanap, which was formerly in the possession of Eugenie, former Empress of the French, brought the highest price—\$35.

## Berl Antiques Sold at Anderson Galleries

Fifty-three Paintings Collected by  
Mrs. Meta I. Conor-Wood Are  
Also Disposed of.

Two sales were started at the American Art Galleries yesterday. In the afternoon the first session of the sale of Dr. Richard Berl's collection of antique clocks and watches, old weapons, pewter, glass, ceramics and furniture was held and \$1,387.50 was realized.

One of the most interesting items offered was a silver standing cup, or hanap, with cover, which once belonged to Empress Eugenie. The cup was sold to Mr. Baumeister for \$85. The same buyer paid \$65 for a silver-gilt coffee set of historical origin.

The evening sale was devoted to the disposal of fifty-three paintings belonging to the collection of the late Meta J. Conor-Wood. The total was \$3,777.50.

M. Knoedler & Co. paid \$300 for "Innocence," by Chaplin; Ferdinand Howard bought John Opie's portrait of "Captain Power" for \$350; the Holland Galleries paid \$117.50 for "Ideal Head," by Asti, and a lovely landscape by Richet was sold to W. W. Seaman (agent) for \$120.

## 53 PAINTINGS SOLD

Conor-Wood Art Sale's First Day  
Nets \$3777.50

From The Inquirer Bureau.

NEW YORK, Jan. 28.—At the American Art Galleries tonight the first half of the art collection of the late Meta J. Conor-Wood, of Philadelphia, was sold, the fifty-three paintings realizing a total of \$3777.50. The sale will be concluded tomorrow evening, when sixty-eight paintings will be sold. A painting catalogued as a John Opie "Portrait of Captain Power of the Navy" brought the highest price, being sold to Ferdinand Howard for \$350. "Innocence," by Charles Joshua Chaplin, was bought by Knoedler & Company for \$300. Henry Rohlf paid \$175 for Henri Lerolle's "Landscape and Shepherdess" and \$165 for Carl Becker's "On the Balcony."

At the same galleries in the afternoon was held the first half of the sale of Dr. Richard Berl's collection of antique clocks, watches, old weapons and ceramics, the proceeds being \$1387.50. The sale will conclude tomorrow afternoon.

Inquirer, Phila 1-29-13





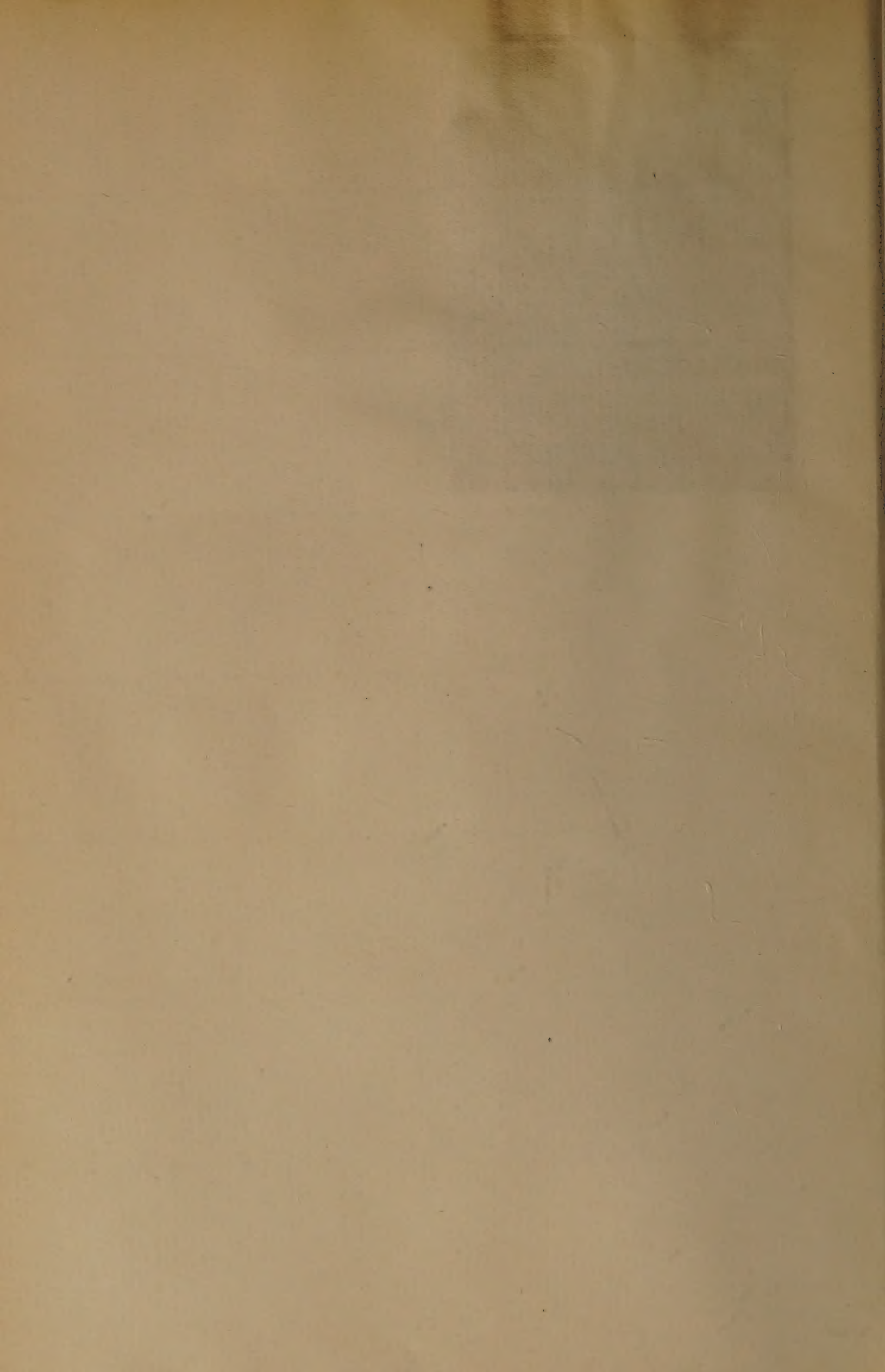
# CONOR-WOOD

*Mem, Phila.* ART SALE

*4-22-13*

At the American Art Galleries, New York, Tuesday night, the first half of the art collection of the late Meta J. Conor-Wood, of this city, was sold, the fifty-three paintings realizing a total of \$3777.50.

A painting catalogued as a John Ople "Portrait of Captain Powér of the Navy" brought the highest price, being sold to Ferdinand Howard for \$350. "Innocence," by Charles Joshua Chaplin, was bought by Knoedler & Company for \$300. Henry Rohloff paid \$175 for Henri Lerolle's "Landscape and Shepherdess" and \$165 for Carl Becker's "On the Balcony."















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ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING FRIDAY, JANUARY 24, 1913  
AND CONTINUING UNTIL THE MORNING OF THE DATE  
OF SALE, INCLUSIVE

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OLD AND MODERN PAINTINGS

BELONGING TO THE ESTATE OF  
THE LATE

META J. CONOR-WOOD

OF PHILADELPHIA

---

UNRESTRICTED PUBLIC SALE  
BY ORDER OF THE GIRARD TRUST COMPANY OF PHILADELPHIA  
EXECUTOR

AT THE AMERICAN ART GALLERIES

ON TUESDAY AND WEDNESDAY EVENINGS, JANUARY 28th AND 29th  
BEGINNING EACH EVENING AT 8.15 O'CLOCK

488



CATALOGUE  
OF  
OLD AND MODERN  
OIL PAINTINGS  
BELONGING TO THE ESTATE OF THE LATE  
META J. CONOR-WOOD  
OF PHILADELPHIA

TO BE SOLD  
AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF THE  
GIRARD TRUST COMPANY OF PHILADELPHIA  
EXECUTOR

AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY OF  
THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK  
1913





## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.  
THOMAS E. KIRBY, AUCTIONEER.





## NOTE

The majority of the old pictures of this collection were inherited by the late George Wood, of Philadelphia, from his father, Alexander Wood, a Chief Justice of Scotland, Lord Wood, who died at Edinburgh in 1866. The collection was made some eighty or ninety years ago, and in the preponderance of sixteenth and seventeenth century works and those of the contemporary English School it reflects accurately the taste of the time. As was the case with most private collections of this period, the pictures were ascribed to the masters whose works they most resembled.

In order that there should be no misunderstanding by reason of such ascriptions, the Association has had the pictures recatalogued in the light of modern knowledge. This departure from its usual practice, which is that of all great auction-rooms, of accepting the traditional attributions, seemed justified by the especial circumstances of the case. It seemed a pity that works, often meritorious in themselves, should be discredited by misleading ascriptions, or that one should be put in any other position than that of judging these pictures by their artistic merits. Accordingly, and in pursuance of the Association's regular policy of putting at the disposal of its patrons, whether sellers or buyers, the judgment, knowledge and experience of its members and associates, there have been indicated as copies the pictures that clearly fall into that category by describing them as "After" the respective artists. Pictures of which only the general style was ascertainable have been designated as "School" pieces. Those which could be confidently ascribed to the manner of a particular artist have been catalogued as "Attributed to." It should be said that these pictures are old, for the most part original, and that an exhaustive *expertise* would undoubtedly identify many of them as interesting works of the artists of the old schools.



# CATALOGUE





# FIRST EVENING'S SALE

TUESDAY, JANUARY 28, 1913

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:15 O'CLOCK

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### MODERN SCHOOL

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#### ALFRED STEVENS

BELGIAN 1828—1906

#### 1—À VILLERVILLE

(PANEL)

*A. H. McMahon*

20.00

Height, 7 inches; width, 4½ inches

PINKISH-WHITE clouds pile up on one another before a light-blue sky over a stretch of the sea off the coast at Villerville, France, and near to the spectator is just an edge of an herbage-covered bluff. On the water in the distance are various sail, and a single black steamer whose smoke curls skyward in a long trail after it.

*Signed at the lower left, A S in monogram.*

## E. NIEUWERHUYS

MODERN DUTCH SCHOOL

### 2—HUNTERS ON HORSEBACK IN WOODS

(PANEL)

10. <sup>00</sup>  
Height,  $6\frac{1}{2}$  inches; length,  $8\frac{1}{2}$  inches

*F. N. Kaldenberg*  
Two huntsmen in scarlet coats, one in white breeches and one in yellow, are following the hounds along a border of a wood. One rides a gray horse with white face, the other's mount being a bay, and two of the dogs are seen running beside them.

*Signed at the lower left, E. NIEUWERHUYS, 1866.*

## WILLIAM COLLINS, R.A.

ENGLISH 1788—1847

### 3—LANDSCAPE

(PANEL)

27. <sup>50</sup>  
Height,  $9\frac{1}{2}$  inches; width,  $7\frac{1}{2}$  inches

*F. N. Kaldenberg*  
A RAMBLING brook comes into the picture under the overhanging green and brown branches of a clump of trees of the right foreground, the sunshine from farther at the right lightening its green waters and slanting across the back of a bareheaded man in a red waistcoat standing at its edge. In a yellow-green meadow on the left, cattle are grazing, and a building is seen among distant trees.

## BENJAMIN EUGÈNE FICHEL

FRENCH 1826—1895

### 4—THE SECRETARY

(PANEL)

50. <sup>m</sup>  
Height, 9¼ inches; width, 8 inches

*A. C. Zabriskie*  
In a library or study a young man in a gray wig is seated at a green-covered table which is littered with manuscript, sharpening one of his quill pens. He leans with one elbow on the table, and smiles as though thinking of something else while at the mechanical task. His red coat is complementary to the table cover, and a blue-green drapery hangs at the left before a door.

*Signed at the lower left, E. FICHEL.*

## F. L. KIRKPATRICK

AMERICAN (CONTEMPORARY)

### 5—THE STUDIO: SPANISH INTERIOR

25. <sup>oo</sup>  
Height, 10 inches; width, 8 inches

*Meyer*  
A STUDIO and its trappings are shown in rich tones—deep and low at the right, higher and light at the left. Here, where the light falls, two men in gray wigs—one in a yellow velvet coat, the other in a gray-white costume—are examining with interest the pages of a large illuminated book.

*Signed at the lower right, F. (or J.) L. KIRKPATRICK, 1881.*

## CHARLES HOGUET

GERMAN 1821—1870

### 6—THE OLD MILL

(PANEL)

50. <sup>50</sup>  
Height,  $8\frac{1}{4}$  inches; length,  $12\frac{1}{2}$  inches

Holland Galleries

THE wooden part of an old mill is going to ruins above its great circular concrete lower story, on the bank of a river which crosses the foreground and disappears beyond the mill at the right among green trees. Some figures are seen in the bright sunlight between the mill and the trees, and others in the left distance across flat, sunshine-flooded fields. In the foreground a woman is washing clothes in the stream.

Signed at the lower left, C. HOGUET.

## CHARLES CHAREVENT

### 7—LADY, DOG AND CHILD

(PANEL)

22. <sup>50</sup>  
Height,  $12\frac{1}{4}$  inches; width,  $8\frac{3}{4}$  inches

Henry Rohlf

AGAINST a background of woods a lady in a flowing, purplish-pink skirt, her waist enfolded in white lace, is seated on a mossy bank, in a pensive mood. Her dog, at the left beside her, looks up at her in mute devotion and she looks down into his sympathetic eyes, with a finger of her right hand at her lips. In her left hand she holds a blue fan, and beneath her elbow on this side a tow-haired Cupid nestles against her hip.

Signed at the lower left, CHAREVENT, followed by what appears to be CH.



## J. LEPAGE

### 8—CHESS PLAYERS

40. 20 Height,  $10\frac{1}{4}$  inches; length,  $13\frac{3}{4}$  inches

*Holland Galleries*  
IN a studio with its various furnishings arranged for color effect, and an unfinished picture on an easel, the artist, in a green velvet coat, is playing at chess with a peruked gentleman who wears a scarlet coat, white breeches and white stockings. The artist, puffing contemplatively at his pipe, watches his opponent, whose head is bent in study of his play. At hand there is wine and partly emptied glasses. A large dog lies asleep on the floor, and with the players is in strong light.

*Signed at the lower right, J. LEPAGE.*

## LÉON RICHEL

FRENCH 1847—1907

### 9—OLD WOMAN FISHING

(PANEL)

80. 00 Height,  $10\frac{1}{4}$  inches; length,  $14\frac{1}{4}$  inches

*J. Meyer*  
ON the open border of a wood scattered trees grow in the neighborhood of a small stream whose course vanishes in the green undergrowth of its grassy and bushy environment. An old woman in dark-brown skirt, gray-brown waist and white cap bends over the water, holding a clumsy fish-pole and watching the line intently. Here, all is in sunlight. Across the background is the dark line of the woods, under a sky full of active gray and cream-white clouds.

*Signed at the lower left, LÉON RICHEL.*

## LEFORTIER

MODERN FRENCH

### 10—LABORING UP THE HILL

52. <sup>50</sup>  
Height, 11 inches; length, 14 inches

*N. H. Coverdale*

A DIRT road, soft after a rain, is shown as it reaches the top of a hill, beyond the crest of which, against the sky, there is a sense of vast aerial distance. Up the hill laboring ox-teams with laden farm-wagons are making their slow way.

*Signed at the lower left, LEFORTIER.*

## ADOLPHE DE BRACKILIER

### 11—RUSTIC COURTSHIP

42. <sup>50</sup>  
Height, 14½ inches; width, 11 inches

*A. H. Goldingham*

CHICKENS are pecking in the yard of a thatched farmhouse, where a young man in a gray-blue blouse, apron and slouch hat, and leaning on a spade, is talking earnestly to a young woman in a red skirt, tucked-up drab overskirt and apple-green bodice with white sleeves. She leans against the building with her feet crossed, lending what the old mother who listens at an open window—screened by the wooden blind—evidently thinks is too willing an ear, for the old lady raises an admonitory finger, as though meditating interference.

*Signed at the lower left, AD. DE BRACKILIER, 1862.*

50. <sup>20</sup>  
**HERMAN TEN KATE**

DUTCH 1822—

**12—THE GAMESTERS**

Height, 13 inches; length, <sup>16</sup>/<sub>16</sub> inches

*Holland Galleries*  
A CANVAS that has aged in the amber and olive tones of old masters depicts the interior of an inn with beamed ceiling and red-tile floor, where interest centers in a game of cards between an inebriated young gentleman in gray-green velvet costume and an older, bald-headed man with Hebraic features. The younger man—behind whom sits an elderly man in red—has lost, and as his opponent holds out his hand for the money the loser kicks over the wine pitcher on a stool at his side and holds his wine-cup carelessly aloft as though about to spill its contents or throw it on the table. Two other players look on, and the white-capped Dutch serving-maid chats with other customers before the huge fireplace.

*Signed at the lower left, HERMAN TEN KATE FT.*

82. <sup>50</sup>  
**RUBENS SANTORO**

ITALIAN 1843—

**13—VENICE**

*Holland Galleries*  
Height, 20 inches; width,  $12\frac{3}{4}$  inches

THE blue Venetian sky shows scarcely a cloud, and the bright sunshine streams down upon a line of buildings seen in close perspective on the right of a canal. They are gray and brown, pale blue and pink, and on the nearer one a balcony with flowers casts its shadow in a deeper blue upon the plaster wall that in the sunlight is pale. On the canal below, a black gondola is moving, with two ladies reclining in it under white parasols, and in the distance near a bridge another gondola is seen, with people walking on the neighboring bank.

*Signed at the lower left, RUBENS SANTORO, 1860.*

119. <sup>50</sup>

## ANGELO ASTI

ITALIAN (CONTEMPORARY)

### 14—IDEAL HEAD

Height, 18 inches; width, 13 inches

*Holland Galleries*

A FAIR young woman, with golden-blond hair arranged loosely in front and done in a knot at the back, and set off with a note of bright red, is shown in profile to the right, gazing afar. The portrait is of head and bust, the bust turned partly to the front, and nude save that a feathery black boa sags below the shoulders.

*Signed at the lower left, A. ASTI.*

120. <sup>50</sup>

## LÉON RICHET

FRENCH 1847—1907

### 15—LANDSCAPE

*W. W. Seaman Agt.*

Height, 15 inches; length, 22 inches

A STRAGGLING wagon-road through the grass and around the rocks of an open country in one of the wilder parts of France cuts the center of the picture irregularly, now in the shadow of clouds, now in sunshine, and passes from sight around a clump of trees in the middle distance. On the right a peasant woman in a blue skirt and white waist and cap, with a touch of red at her neck, faces the spectator with her arms full of fagots. The sky is filled with gray and pinkish-white clouds—two spots of blue showing—and the light is managed over the line of wooded hills in the distance with a remarkable effect.

*Signed at the lower right, LÉON RICHET.*

40. <sup>100</sup>

# GEROME FERRIS

AMERICAN (CONTEMPORARY)

## 16—SCENE IN A COURTYARD, SPAIN

Height, 22 inches; width, 14 inches

*J. Meyer*

ONE corner of a quadrangular patio in a large Spanish castle with Moorish windows and arches is shown under the midday sun and a clear sky of deep blue. Grasses, flowers and blossoming vines border it in the foreground and at the left, and toward the right is seen part of the basin of a spouting fountain, with water-flowers growing in it. Beyond it are three figures, a man, and a woman with a little girl, looking at it. Another woman is gazing down from the balcony, and still another is seen against the trees of the garden through an entrance arch.

*Signed at the lower left, J. FERRIS, SEVILLA, 1881.*

90. <sup>100</sup>

# ALEXANDER HARRISON, N.A.

AMERICAN 1853—

## 17—LA MARCHANDE DE FLEURS

Height, 23½ inches; width, 17½ inches

*Holland Gallery*

THE pink plaster wall of a French village house rises abruptly from a stone-paved street, its boarded-up doorway bearing the sign "To Rent." On the abandoned stone steps before the door a peasant flower merchant has arranged her blossoming potted plants, more of which appear on her clumsy wheelbarrow at the right. She herself stands, with folded arms and feet crossed, leaning against the wall, in a skirt of malachite-green, grayish waist and the white head-dress of her province.

*Signed at the lower left, ALEX. HARRISON.*

*Exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia.*



## HIPPOLYTE LAZERGES

FRENCH 1818—1887

### 18—ARAB MERCHANT AWAITING CUSTOMERS

95.<sup>00</sup>

(PANEL)

Height, 26 inches; width, 19 inches

*Holland Gallery*

IN the stone-arched doorway of an Oriental building a tall, bare-legged, black-bearded Algerian, his head wrapped in a white scarf which falls over his shoulder and chest, and clad in a variegated tunic having the appearance of an Oriental carpet, stands with his elbow on an abutment, lazily smoking a cigarette. On a lower abutting ledge he has piled his oranges for sale, beside their basket, and with perfect serenity he awaits a customer.

*Signed at the lower left, HYPOLYTE LAZERGES, ALGER, 1880.*

## CHARLES JOSHUA CHAPLIN

FRENCH 1825—1891

### 19—INNOCENCE

300.<sup>00</sup>

(OVAL)

*Knudsen Leo.*

Height, 24½ inches; width, 20 inches

A YOUNG girl of pink complexion, with yellow hair verging upon red, is pictured with nude bust and facing the right, three-quarters front, her head turned squarely toward the spectator but her large eyes glancing far to the left, over her right shoulder. A narrow strand of blue ribbon binds her parted hair, and filmy pink-and-white draperies bound her exposed figure.

*Signed at the right, below the center, CH. CHAPLIN.*

155. <sup>00</sup>  
**JULES LE FEBVRE**

FRENCH 1836—1912

**20—THE BELLE OF THE FAUNS**

*Height, 28 inches; width, 19½ inches* Henry Rohlf

A BACCHANAL is depicted head and bust, her body facing the left, three-quarters front, and her face turned full to the front, her blue slant-eyes looking downward, nostrils quivering and pale lips parted in a smile. Her sandy-red hair, arranged in studied abandon, with strands of it blowing in the breeze, is decked with pale green ivy and brilliant red carnations. A cream-white drapery coils about her arm and below her breasts, where it meets a goatskin that she wears over the other shoulder.

*Signed at the left, below the center, JULES LE FEBVRE.*

85. <sup>00</sup>  
**GEORGES MICHEL**

FRENCH 1763—1843

**21—LANDSCAPE**

*Height, 19 inches; length, 25 inches* F. M. Kaldenberg

OVERHEAD the sky is laden with dark clouds, but strong sunlight coming through a mass of white cloud below makes brilliant a broad landscape of meadow and hill, in mellow tones of autumn. In the central middle distance two tall windmills with enormous arms rise, and toward the right are the homes of a closely built hamlet.

## EDWARD MORAN

AMERICAN 1829—1901

### 22—DUTCH GALIOT BEATING UP THE DELAWARE

145. <sup>50</sup>

*Height, 20 inches; length, 30 inches* P. H. McMahon

THE stout old two-master, with sails bellying, working up toward the left in a choppy sea and stiff breeze, presents her port quarter to the spectator's vision and is near enough for the green stripe on her side and the colors of her crew's costumes to be plainly seen. She is headed toward a frigate bound out, sailing free and looming gray in her greater distance, while various other sail are seen farther off in all directions.

*Signed at the lower left, ED. MORAN, 1859.*

## M. LULESKI

50. <sup>50</sup>

POLISH (CONTEMPORARY)

### 23—RUSSIAN-POLISH MONASTERY

*Height, 23 inches; length, 27 inches* J. Meyer

THE interior of a monastery with groined arches, massive octagonal pillars and red-tiled floor, is shown under a strong light which streams in from the right through an open door and large stained-glass window. Two fat and tonsured monks in white habit have just descended a stone stairway beyond the door, and a peasant woman in the foreground has laid down her basket and falls on her knees, with clasped hands, looking toward them, while at the left a sacristan is pulling the bell-rope.

*Signed at the right, in center, on the church wall, M L (in monogram) 1840, and on the back, M. LULESKI, 1840.*

## V. A. VERHOEVEN

GERMAN (CONTEMPORARY)

### 24—TITIAN RECEIVING A BOY WITH A LETTER OF INTRODUCTION

(PANEL)

27.50  
Height, 29 inches; width, 22 inches

A. H. Goldingham  
THE great painter, his hair, heavy mustache and full beard a silvery gray, is seated by a table in his studio, having his chocolate. He has passed the letter on to a young woman, and is examining a drawing which the boy with budding talent has handed him. Titian is portrayed in black-and-blue velvet and fur, with a white ruff; the boy in greenish-blue.

Signed at the lower right, S V (in monogram) VERHOEVEN F., V A (in monogram), 1854.

## JACQUES-MARIE

50. 00  
FRENCH (CONTEMPORARY)

### 25—LEVER DE LUNE À NOIRMOUTIERS

Height, 23½ inches; length, 22 inches

N. H. Occanyan  
A WOMAN in black, with white on her head and shoulders, sits on a rock under an arch of trees on the foreground shore of the sea, watching the full moon rise across the water while it is still daylight. The sea here puts into a little cove, formed by a point of land which in the middle distance projects from the right part way across the picture, opposite the woman's viewpoint, the moon's reflections in the water being seen both beyond it and on the nearer side.

Signed at the lower right, JACQUES-MARIE, 1903.

## THOMAS COLE

ENGLISH-AMERICAN 1801—1848

### 26—LANDSCAPE: CASTLE OF HEIDELBERG

37. 50

Height, 26 inches; length, 35 inches

Mrs. Glendinning

THE ruined castle stands on a flat-topped eminence at the right, looking down upon the river which winds through the valley below, crossed in the middle distance by a stone-arched bridge. Below the castle hill the land falls away in a series of gentle, grassy and tree-grown slopes to the foreground. On one of these, in the right middle distance, three figures are seen, and from the left, before the river, come a young woman seated sidewise on a donkey, and a man who accompanies her afoot.

## L. ADAM KUNZ

GERMAN (CONTEMPORARY)

### 27—STILL LIFE: FRUIT AND FLOWERS

50. 22

Height, 39½ inches; width, 27½ inches

Henry Roloff

A TABLE over whose olive coverlet a white cloth has been thrown in careless folds is laden with fruit and flowers. A pewter dish holds a *tranche* of cantaloupe; cherries, plums and peaches lie about it and at the right. A tall silver urn rising above them is overflowing with purple and green grapes, pears, peaches and plums, and is itself overtopped by a large brown basket in which more grapes appear amongst a mass of varied and variegated flowers with butterflies fluttering about them.

Signed at the upper right, L. ADAM KUNZ, '83.



## HENRI LEROLLE

FRENCH 1851—

### 28—LANDSCAPE AND SHEPHERDESS

175. 50

Height, 38½ inches; width, 27 inches

Henry Rohlf

A BAREFOOTED shepherdess in a pale pink skirt and blue-white waist, her red hair done in a knot, walks slowly along a yellow-green meadow, accompanying her sheep. A small group of slender trees of yellowed hues stands in the left middle distance, the meadow to the right sloping to the edge of a body of water, and across the background the meadow is bounded by higher land covered with trees.

*Signed at the lower left, H. LEROLLE.*

## CARL BECKER

GERMAN 1820—

### 29—ON THE BALCONY

165. 50

Height, 48 inches; width, 38 inches

Henry Rohlf

ON the balcony of a marble palace—its structure mellowed with age—two noblemen and some ladies have assembled to watch a procession or pageant on the street below, which is not included in the picture. The foremost, a black-bearded man of dark complexion, wears a magnificent robe of cardinal-red, with a royal purple lining, and leans far over the balustrade, watching intently what is passing below. A young lady near him, in white and blue, décolleté, and wearing a jeweled necklace, smilingly tosses bouquets to the people beneath.

*Signed at the lower right, C. BECKER.*

## EARLY ENGLISH PAINTINGS

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### THE REV. JOHN THOMPSON

ENGLISH 1778—1840

#### 30—LANDSCAPE

(PANEL)

25. <sup>50</sup>

Height,  $7\frac{3}{4}$  inches; length, 10 inches

*J. Meyer*  
A NARROW river comes out of a wood at the left, between high and rocky banks and coursing swiftly. The woods are reddened. On the farther bank they continue to the right, after a central opening through which the sunlight falls upon the nearer edge of the stream, whitening its rushing ripples. From under the farther bank at the right a lone pedestrian has entered the water to ford the stream, and he raises one arm as if to hail someone on this side.

#### AFTER VAN DYCK

12. <sup>50</sup>

ENGLISH 1599—1641

#### 31—PORTRAIT OF A MAN

Height, 11 inches; width,  $8\frac{1}{2}$  inches

*F. N. Kaldenberg*  
A MAN with the flowing locks of the traditional musician, arranged with studied carelessness, is pictured turned squarely to the left, and looking sharply at the spectator over his left shoulder, his face being three-quarters front. His abundant hair is a sandy red and he wears a parted mustache and tiny goatee of similar hue. His velvet coat is a deep emerald-green, with a gold-embroidered white facing.

## EARLY ENGLISH SCHOOL

### 32—LANDSCAPE ALONG THE WATER

(PANEL)

25. <sup>no</sup>  
Height, 9 inches; length, 13¾ inches

*W. H. Coverdale*

A BROAD river or landlocked arm of the sea, on the left, on which several clumsy working boats are seen with sails up, is accentuated by gentle ripples whitening in the sunlight, and takes pearl-gray and silvery reflections from a complexity of clouds in a blue sky in which the sun is high. Bordering the water on the right is an attractive, beguiling landscape of rolling and wooded green hills, mottled with sunshine and cloud shadows.

## JULIUS CÆSAR IBBETSON

ENGLISH 1759—1817

### 33—LANDSCAPE WITH CATTLE

(PANEL)

22. <sup>50</sup>  
Height, 10¾ inches; length, 13 inches

*F. W. Kaldenberg*

A GROUP of trees and bushes rise from a broken mound above the central foreground, the nearer ones touched with autumn browns and reds, the farther tree still a bright green, like neighboring ones that on the left shelter a group of thatched cottages. In the right foreground a boy is driving a white cow, a black and white one and some tawny cows about the farther side of the mound, toward the cottages, and beyond him a broad landscape of valley and hills is threaded by a winding river.

*Inscribed on a paster on the back: IBBETSON, 1783.*

## ALEXANDER FRASER

SCOTCH 1786—1865

### 34—THE LARDER

(PANEL)

*F. W. Kaldenberg*

*22. 50*

*Height, 14¼ inches; width, 11½ inches*

A RED-CHEEKED English woman in a brown dress and red neckerchief, dark green apron and white cambric cap, is standing leaning over a deal table which is laden with good things to eat. A royal pheasant lies there, his bright plumage lighted by reflections from a cloth of a noticeably fine quality of white; three snipe lie in front of it, and next come two large, handsome lobsters, already boiled. From a shelf above hang a hare and a rabbit, over a large basket filled with various vegetables. The woman is cutting carrots and turnips. Still life of fine tones in the kitchen furnishings, and rich notes of mahogany and olive in the wall background, emphasize the "quality" which runs all through the picture.

## ALEXANDER FRASER

SCOTCH 1786—1865

### 35—THE INN DOOR

*J. Meyer*

*80. 00*

*Height, 12 inches; length, 16 inches*

THE spectator finds himself before the door of "The Hop," a small hostelry of rural Britain or Ireland, situated in a pleasant lane. A pretty barmaid stands in the doorway in an attitude of smilingly demanding the wherewithal before she will replenish the flagon of a sturdy villager standing with his foot on the doorstep. A hearty old customer of Hibernian features, in light mustard-yellow breeks, red jacket and blue waistcoat—a rose stuck in the buttonhole of his rusty-black outer coat—puffs the smoke of his pipe in calm independence, though his own mug hangs empty in his hand.

## GEORGE VINCENT

ENGLISH 1796—1832

### 36—LANDSCAPE

Height, 12¼ inches; length, 17¼ inches

Henry Rohlfs

A BLACK COW and a brown one are rubbing noses in a sunny path or roadway through the grass on the border of a river, just at the verge of a clump of trees that throw the path into shadow for a short space, beyond which two figures are seen approaching in the sunlight. The blue-green river moves at the right, beyond it broad, sunny meadows extending to the bright horizon.

## EARLY ENGLISH SCHOOL

### 37—LANDSCAPE

Height, 17 inches; length, 23½ inches

F. W. Kaldenberg

BRIGHT sunlight from the right illumines field-flowers and grasses in the right foreground, and throws shadows of pollard willows across the green grass of the middle distance, in a little lane which curves to the left along a low stone coping that is bordered by other pollards. The lane passes at the extreme left a tall mansion.

## GEORGE MORLAND

ENGLISH 1763—1804

### 38—AT THE BARN

*Height, 18½ inches; length, 23¾ inches*

A CORNER of an English barnyard is shown on a sunny day, with the light falling from the left on a varied composition. In the left foreground, in the shadow of the pigpen, a black-spotted white sow which has just emerged from the sty is followed by her litter. In the center, before the barn, a youth on a white horse is about to take a ham which he holds on a tray to some neighbor, his master in a long green coat standing beside him giving directions.

*From Thomas McLean, London.*

## GASPAR SMITZ ("MAGDALENE SMITH")

FLEMISH: PAINTING IN ENGLAND AND IRELAND. DIED 1707

### 39—MARY MAGDALENE

*Height, 24¼ inches; width, 18¼ inches*

SHE is seen at three-quarters length, seated against a tall rock up in the mountains, her torso nude, a purplish-red robe gathered about her hips, and her golden-brown hair, which is brushed smoothly over her head, falling loosely over her neck and breasts. She looks piously down at a crucifix which she is holding in both hands, and the open book of the Scriptures lies on a ledge of rock at her side.

This artist, from the great number of "Magdalenes" he painted—his model being the woman known as his wife—came to be called "Magdalene Smith." He was a famous and high-priced painter of his day, but through extravagance died in poverty and distress.



## AFTER SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH 1723—1792

### 40—STRAWBERRY GIRL

Height, 28 inches; width, 24 inches

A COPY of the famous little "Strawberry Girl," her conical basket of red berries on her arm, and hands folded across her breast, whose big round brown eyes look straight into the spectator's while her cupid's-bow mouth smiles, though closed.

## JOHN OPIE

ENGLISH 1761—1807

### 41—PORTRAIT OF CAPTAIN POWER OF THE NAVY

Height, 36 inches; width, 28 inches

At three-quarters length, seated, turned slightly to the left and facing front. The sitter appears as a man in his young prime, clean-shaven, with pink cheeks, light chestnut hair carelessly disposed, and large blue eyes. He wears a high white upstanding collar supported by a blue stock, and his naval uniform with heavy epaulets of gold embroidery, and rests his left hand on the hilt of his sword, which he holds standing on the floor at his side. The waistcoat, breeches, and the revers of the coat are a rich cream-yellow, and the captain is posed against a neutral background.

## WILLIAM SHAYER

ENGLISH 1788—1879

### 42—ENGLISH COAST SCENE

(PANEL)

90. 20

Height, 29 inches length, 40 inches

*St. Roland Galleries*

A WHITE and a bay horse, tandem, are standing before a two-wheeled cart which has come to the beach to fetch the haul of the fishing boats. Some fish lie on the ground beside it and old men and women are gathered about the cart bargaining with its aged driver. At the right in the middle distance a group of luggers which have come up at high tide are resting on the sands—the tide being out—and various people are aboard and about them. Their varicolored sails rise picturesquely in the still air against purple-gray horizon clouds, the day making near sunset.

*Signed at the lower left, WM. SHAYER, 1835.*

## EARLY FRENCH AND FLEMISH PAINTINGS

### SCHOOL OF POURBUS

#### 43 — PORTRAIT OF G. COURTENAY, FIRST EARL OF DEVONSHIRE

(PANEL)

Height, 9 inches; width,  $7\frac{1}{4}$  inches

THE Earl, in rich black apparel, a black cloak thrown over his shoulder, stands in an embrasure of a wall of pale olive tone, his left hand resting near a metal-bound volume on a table whose coverlet is of a warmer olive color. His right arm is akimbo, with the hand at his belt. He appears at three-quarter length, facing right, three-quarters front, and looking sharply but pleasantly past the spectator.

Above the left center, on a tablet: "Anno 1628; aetate 32."

### AFTER FRAGONARD

FRENCH 1732—1806

#### 44—ALTAR OF LOVE

(OVAL CANVAS)

Height,  $19\frac{1}{4}$  inches; width,  $15\frac{1}{2}$  inches

IN THE midst of a green woods so thick as to shut out the outer world the sunlight strikes down upon an open place near a waterfall, where a marble cupid sits enthroned and blond amorini support a tablet bearing sentiments of love—or the oath of love. Before it an ardent brunette maiden opens her arms wide as she flings herself with abandon against her blond lover, who gathers her to him in one arm, with his other hand extended toward the tablet before Love's altar.

This canvas has at one time been attributed to Watteau, and is lettered on the back, A. WATTEAU, 1714.

## SCHOOL OF RUBENS

FLEMISH 1577—1640

### 45—JUDGMENT OF PARIS

Height,  $15\frac{1}{2}$  inches; length,  $20\frac{1}{2}$  inches

WITH one winged cupid floating down from the clouds, bearing toward her a floral crown, and another on the ground holding an end of her red-orange mantle, Aphrodite, a white plume in her fair hair, holds out her hand to receive the apple which the son of Priam appears to be just dropping into it. Her nude figure is in profile against her mantle; and of her unsuccessful rivals one is seen from the back, full length, nude, against her orange-yellow mantle, the other semi-nude in a mantle of blue. Paris, nude save for a slight drapery, is seated on the rock before which the others stand, in a classical landscape, Mercury with a red cloak leaning over the rock behind him, while a black and tan dog in the foreground watches the ceremony.

### ATTRIBUTED TO F. FRANCK

FLEMISH XVIIth—XVIIIth CENTURIES

### 46—AN INTERRUPTED FEAST

(PANEL)

Height,  $15\frac{1}{2}$  inches; length,  $23\frac{1}{2}$  inches

IN a small but palatial room five persons of rank and importance, in elaborate costumes of brilliant color—three men and two women—are seated about a square table loaded with dishes for a feast. At the right an ancient tow-haired servitor has halted while bringing a new dish, and the whole company are individually starting back one from another, as at some startling accusation which apparently has passed across the table between two of the dignified men.

Signed at the lower right, FRANCK.

## ATTRIBUTED TO FRAGONARD

FRENCH 1732—1806

### 47—THE BATH

47.  $\frac{5}{8}$

Height,  $21\frac{1}{2}$  inches; width, 18 inches

*Henry Gould*

IN the thick woods of an ideal landscape the sunlight strikes through upon a retreat where, seated on a stone bench, a young woman of buxom figure and merry eye is bathing the forehead of an infant she holds in her lap, while another infant, half-nude, sleeps among robes and cushions near by. A gray squirrel with long bushy tail is pictured nestling on the young woman's shoulder, asleep, as she half turns toward a fat boy who, from behind a stone barrier, pours water into the dish at her side and gives her hand, too, a bath.

### LOUIS LEOPOLD BOILLY

160.  $\frac{00}{100}$

FRENCH 1761—1845

### 48—PORTRAIT OF A BOY

Height,  $25\frac{1}{2}$  inches; width,  $21\frac{1}{4}$  inches

*Alto Burnett Agens*

THE half-length portrait of a boy with somewhat feminine and almost smiling features, seated beside a table on which stands a geographical globe, and holding in his right hand, which rests on the table, a pair of compasses. He faces three-quarters left but with head turned well to the right. His big brown eyes match his mat of long hair, which conceals his ears. His loose white shirt and red jacket are open at the throat, and he wears a gray-green greatcoat, against a background of yellow-olive.

*Signed at the left, above the center, BOILLY.*

## JAN ("VELVET") BREUGHEL

FLEMISH 1568—1625

### 49—THE STORY OF EDEN

120. <sup>00</sup>  
(PANEL) *J. S. Fluerinans*  
Height, 22 inches; length, 31 inches

ON a green mound Adam as he was made lies sleeping—on one elbow. Eve, her blond hair flying, is being raised from the turf behind him by an august Figure whose head is haloed in glory. Near by a pup and kitten are playing. In the center Adam is seated at the base of the Tree of Knowledge, the serpent coiled on a branch above his head and the woman who tempted him standing by his side offering him of the tree's fruit—symbolic rabbits gamboling at their feet. At the right the angel of the Lord is banishing them the Garden. In the foreground at either side are allegorical figures, with attributes—at the left, the sea and aquatic life; at the right, the land and the beasts thereof, and the flowers; overhead, fire and beauty and the soaring birds of the air.

## FRENCH SCHOOL

XVII<sup>TH</sup> CENTURY

### 50—PORTRAIT OF A LADY HOLDING A MEDALLION

25. <sup>00</sup>  
Height, 30 inches; width, 24 inches  
*Henry Rolfe*

A HANDSOME young lady with a wealth of red hair is portrayed at half-length, facing the right but looking in the direction of the spectator—her deep blue eyes fixed on something back of him. She wears a golden necklace with jeweled pendants, and jewels in her hair, and holds up that it may be seen a medallion portrait in miniature, framed in jewels.



## ATTRIBUTED TO PETER BREUGHEL

FLEMISH 1520—1569

### 51—SUMMER AND WINTER: A CONTEST

(PANEL)

100. <sup>no</sup>

Height, 22 inches; length, 33 inches

*C. L. Flierinans*

THE artist, personifying a contest between the seasons, has grouped on the right and in the nearest foreground peasants of all ages and both sexes, in dull winter clothing and armed with cabbages, carrots, waffle-irons and lanterns, and on skates. The ground and the houses are covered with snow, and skaters are seen in the distance under a cold blue sky. From it issue men, women and children, in summer attire of bright colors, attacking their winter opponents or defending themselves with strawberries and cream, grapes, tulips and bows and arrows, or sporting pin-wheels and falcons.

## SCHOOL OF RUBENS

FLEMISH 1577—1640

### 52—PORTRAIT OF A GENTLEMAN

(PANEL)

45. <sup>no</sup>

Height, 41½ inches; width, 26½ inches

*Weston Galleries*

A ROBUST gentleman with an expression that to-day would be called business-like—in spite of his medieval apparel—is standing facing the spectator and turned slightly toward the right, his right hand resting on a dark table. He is seen at three-quarters length, bareheaded, and wears a costume of rich black brocade with jeweled golden medallions on either coat-sleeve, and lace ruff and cuffs.

*In the upper left corner: "Aetatis sve 36 An. 1621."*

## SCHOOL OF RUBENS

FLEMISH 1577—1640

### 53—ULYSSES APPEALS TO NAUSICAA

Height, 46 inches; length, 74 inches

60. <sup>00</sup> *Henry Rohlf*  
ULYSSES, with a *ceinture* of fresh green sprigs, having emerged from the deep green sea at the right, under a scraggly tree, approaches appealingly toward the daughter of Alcinous, speaking the woes of his shipwreck on her father's coast. She is surrounded by her women, who take the incident variously, as their expressions plainly show, on the shore before a grove of tall trees, under a broadly clouded sky. Ten figures altogether appear, the women and nymphs in robes or draperies of black, cardinal, golden-yellow, white, green and blue.

SECOND AND LAST EVENING'S SALE

WEDNESDAY, JANUARY 29, 1913

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:15 O'CLOCK



## OLD ITALIAN PAINTINGS

### BOLOGNA SCHOOL

#### 54—PORTRAIT OF TINTORETTO?

(ON COPPER)

Height, 7 inches; width, 5 inches

11. <sup>00</sup>  
THE three-quarter length portrait of a man standing, facing the right, three-quarters front, his left hand hanging at his side and the right resting on his hip, arm akimbo. He wears a black suit and cloak and a white, rolling collar, a slight mustache and sparse beard, both a light sandy-brown, and is seen before a deep green balustrade with drapery of similar hue caught back against a pillar at one side.

An inscription at the upper right, which has borne the name TINTORETTO and dates, is not wholly decipherable.

### ATTRIBUTED TO SALAMENI

#### 55—VIRGIN AND CHILD

(ON COPPER)

26. <sup>00</sup>  
Height, 9 inches; width, 6 $\frac{3}{4}$  inches

F. B. Halderberg  
THE Virgin is seated against a gray wall, facing left, a nimbus floating over her head. She wears a rose-white tunic beneath a gold-embroidered blue robe, and looks down at the nude Child extended at full length in her lap. Through the window one sees a landscape with ruined arches below a hill surmounted by the buildings of a city.

## PRIMITIVE MANNER

### 56—THE ANNUNCIATION

12. 50

(ON COPPER)

Height, 10 inches; width, 8 inches

*Metropolitan Museum  
Mr. Valentiner*

THE Virgin is seated at the right, in robes of maroon and malachite-green, a golden nimbus surrounding her upturned head, her feet on a bright red rug. The angel, in magenta robe and a rich golden-olive cloak, has entered under an archway, kneeling on a blue cloud. Through a round window overhead a dove enters, amid scintillant golden streamers, flying toward the Virgin.

### ATTRIBUTED TO CAV. RAFFAELLO DI FRANCESCO

11. 50

ITALIAN

*Ferdinand Small*

### 57—PRIEST AND INFANT CHRIST

Height, 10½ inches; width, 8½ inches

A YOUNG man in black clerical robes is shown at three-quarters length, facing the left, his hands crossed on his breast, and looking up devoutly into the eyes of the Infant Christ, who, seated on voluminous cushions on the table on which the young man leans, His head in a halo of glory, rests His hand in benediction on the worshiper's forehead.

On a paster on the back: "Cav. Raffaello di Francesco Vanni, di Siena, li pinsi."



75. <sup>50</sup>  
**SCHOOL OF TITIAN**

VENETIAN XVII<sup>TH</sup> CENTURY

*Metropolitan Museum*  
**58—VIRGIN AND CHILD**

*Height, 19¼ inches; width, 15¾ inches*

THE Virgin, shown at three-quarter length, is seated, the nude Child lying in her lap on a bit of white drapery. She is clad in a purplish-red gown, with a blue cloak draped about her shoulders and knees, and a gray-olive mantilla falling from her head is drawn across her chest. With hands folded in prayer she looks down at the Infant, whose face is turned toward the front.

16. <sup>00</sup>  
**ATTRIBUTED TO MARIESCHI**

GIACOMO MARIESCHI: ITALIAN 1711—1794

**59—DUCAL PALACE, VENICE**

*Height, 15¾ inches; length, 25 inches*

*H. W. Kaldenberg*  
THE palace is on the right and the Piazza on the left, with the familiar neighboring buildings of the ancient city, all seen under a fair blue sky in which a few fleecy white clouds are rising. The canal, crossing the foreground, bears ornate, stately barges, and gondolas are busily plying here and there. On the steps and the Piazza numerous Venetians are abroad in bright colors in the sunlight.

**AFTER TOMMASO BIGORDI (*called*  
GHIRLANDAJO)**

FLORENTINE 1449—1494

**60—THE NATIVITY**

(CIRCULAR PANEL)

*46. 00*  
Diameter,  $23\frac{1}{2}$  inches

*Mrs. Prentice*  
THE Christ-Child lies on a hem of the Mother's blue-green, gold-embroidered cloak, which falls over a pile of straw before a carved stone manger over which a bullock and an ass lean their heads. The Virgin, her fair young face beatifically smiling, stands at the left with St. Joseph, an elderly man, standing back of her in a yellow robe. At the right St. John points at the Child to a worshiper. In the distance is a classic landscape and at the top of a column over the manger is the date 1485 in Roman numerals.

**MASTER OF THE ITALIAN SCHOOL**

XVII<sup>TH</sup> CENTURY

**61—PORTRAIT OF A PRIEST**

(PANEL)

*97. 50*  
Height, 25 inches; width, 19 inches

THE clergyman is shown at half-length, standing, facing the right, three-quarters front and looking directly at the spectator. He wears the white robe of some order, and a black shoulder-cape above which the collar of white projects and rolls over, revealing a row of round white pearls as buttons. In his right hand, held across his chest, he clasps a parchment-covered prayer-book.

*At the upper left: "R. P. AGID. D. ROOVERE  
Prior Bodioensis. Antea  
Rector Facontinensis  
Aetat. 42 Anno 1616."*

15. <sup>00</sup>

## EARLY ITALIAN SCHOOL

### 62—ST. JOHN

Height, 25 inches; width, 21 inches

*Henry Roloff*

THE young saint wears a goat-fleece over one shoulder, the other shoulder and the chest being nude and in a strong light. Above the fleece a drapery of red-lacquer tone passes over the same shoulder and is drawn over the other arm. His long sandy-brown hair is parted in the center and falls back of his shoulders.

## NORTH ITALIAN SCHOOL

XVITH CENTURY

### 63—VIRGIN AND CHILD, AND WOMAN PRESENTING PALM LEAF

20. <sup>00</sup>

Height, 29 inches; width, 24½ inches

*C. Fierman*

THE Virgin—a brown mantilla draped loosely about her head and shoulders, revealing her brown hair and a bit of the chest—holds the Christ in her arms and looks down with a pleased smile as a fair young woman in white—with a golden-yellow drapery, contrasting with a deep blue one over the Virgin's knees—presents a palm to the Child, who takes hold of it and looks at it with eager interest.

Signed at right of the center, LOVINI.

## ITALIAN SCHOOL

### 64—"A VENETIAN QUEEN"

32. <sup>50</sup>

Height,  $35\frac{1}{2}$  inches; width, 28 inches

*C. F. Hermann*

A LARGE woman with full face and blond hair faces the spectator, with her head slightly tilted over her left shoulder and thrown back, and her eyes looking upward—her pale lips parted in an innocent expression. She is seated, wears a gold pointed crown, and is seen at three-quarters length against a dark interior background. She wears a loosely-flowing gown of malachite-green, with short white sleeves, ornamented on the shoulders and at the chest with jeweled clasps and pendants.

### ATTRIBUTED TO ELIZABETTA SIRANI

ITALIAN 1638—1665

### 65—MADONNA AND SLEEPING CHRIST

22. <sup>50</sup>

Height,  $29\frac{1}{2}$  inches; length, 37 inches

*Henry Rohlf*

THE nude Child lies extended at full length on purple-red cushions, sleeping, the Madonna in an orange-brown mantle and blue cloak leaning over and watching Him, her arms crossed on her breast as she rests her elbows on His couch. At the left background are rich green hangings with gold fringe.

## NEAPOLITAN SCHOOL

XVII<sup>TH</sup> CENTURY

### 66—FEEDING THE RABBITS

Height, 28 inches; length, 38 inches

Two children are pictured at half-length, feeding their pet rabbits on a table or balustrade against a conventional sky background. A golden-haired girl at the right has brought a head of greens which she holds in one hand while the other rests upon a white rabbit waiting for its meal—the sunlight falling upon her and upon the rabbit.

## SCHOOL OF CORTEZ

### 67—PRINCESS OF ORANGE

Height, 38½ inches; width, 33 inches

The princess in her prime is depicted as rather a stout woman, standing at three-quarters length turned slightly to the left and facing front. Her eyes are blue and her hair is a dark brown, bound with broad and ornate sidecombs. She wears an enormous fan-shaped lace collar of intricate pattern, further ornamented by a miniature bouquet, a necklace of several strands of pearls and a chain-girdle. Her gown of black plaited velvet has slashed sleeves and deep lace cuffs to match the collar, and she carries long, gauntleted white gloves and wears a thumb ring. A coat of arms appears in the upper left hand corner.

In the upper right corner: "Aetatis suae 30. Anno 1628."

## SCHOOL OF VERONESE

VENETIAN 1528—1588

### 68—ST. CATHERINE, MADONNA, CHILD, ST. BONIFACE AND THE DONOR

(PANEL)

280. <sup>7</sup>

Height, 26½ inches; length, 37 inches

*Weston Galleries*

THE Madonna is seen against a narrow drapery of purple, red and gold, facing the spectator, the Child clasped in her left arm. Both Mother and Child look down at the donor, a partly bald, humble-appearing man, who stands below—only his head and shoulders coming into the picture—and looks piously upward at the Christ. Back of him, at the Mother's shoulder, St. Boniface stands in a bishop's robes, and at the left St. Catherine sits, holding a palm, her eyes directed at the Child. All of the figures appear to be portraits.

*Red sealing wax on the back bears the stamp of the Royal Academy of Fine Arts, Venice.*

*From Schiavone, Venice—Director of the Academy in the middle of the nineteenth century.*

## ROMAN SCHOOL

XVII<sup>TH</sup> CENTURY

### 69—CHRIST DRIVING THE MONEY- CHANGERS FROM THE TEMPLE

55. <sup>10</sup>

Height, 39 inches; length, 46 inches

*C. Flieruane*

THE mass of the Temple porch, with many steps and columns, mounts on the left of the canvas, the strong sunlight striking down upon the steps and court from farther left and throwing a corner of the court under the steps into shadow. There is a scene of confusion as Christ in a red gown and blue mantle, swinging a scourge, drives the merchants, traders and changers from the sacred precincts.



290. <sup>00</sup>  
**GIOVANNI BUSI CARIANI**

ITALIAN —1541?

**70—THE FLIGHT INTO EGYPT**

Height, 38 inches; length, 48 inches

*Ferdinand Knoll*  
THE Virgin in a rose-red gown, her fair face showing traces of sorrow, is seated on the ground at the left against palms, a white kerchief over her head and an apple-green cloak draped above her. The Child in her lap is embracing the infant St. John. St. Joseph, at the right, who is also seated on the ground, looks upon the infants meditatively.

**VENETIAN SCHOOL**

XVITH CENTURY

105. <sup>00</sup>  
**71—PORTRAIT OF A VENETIAN IN ARMOR**

Height, 48 inches; width, 38 inches

*E. H. Litchfield*  
A TALL man with a prominent Roman nose, black hair and beard and narrow black mustache, is shown at three-quarters length, standing and facing the left, three-quarters front. His upper body is encased in plate armor embellished with burnished gold. His gauntleted left hand rests on a short pike—such as were used below decks on ship-board in the sixteenth and early seventeenth centuries—and his bared right hand, with rings on thumb and little finger, touches his helmet, which he has removed and placed on a red-covered table at his side. He is seen against a neutral interior background, with a large window at the left through which a corner of a shore-front with low buildings, a brilliantly decorated 34-oared galley, and a broad expanse of sea offer a comprehensive and varied view.

## SCHOOL OF CARLO DOLCI

ITALIAN 1616—1686

### 72—VIRGIN AND CHILD

65. <sup>00</sup>

Height, 50 inches; width, 37 inches

*Edw. Costello*

THE Virgin, life size, in a mauve gown and deep emerald-green cloak, facing the left is holding the Child, who is perched on a seat or chair-arm and who clasps a cross that is enwound with a scroll. At the left the figure of an adult is dimly discernible in rear of the Child, and below is the figure of an infant—perhaps St. John—looking up in adoration.

### ATTRIBUTED TO CARDI (called CIGOLI)

70. <sup>00</sup>

ITALIAN 1559—1613

### 73—ECCE HOMO

*Mrs. Prentice*

Height, 52 inches; width, 39 inches

THE Christ appears between Roman armored soldiers on one side and the chief priests in rich robes on the other, all in three-quarters length, life-size—His figure partly nude and stained by drops of blood from the crown of thorns. His wrists are bound and the reed has been placed in His hands. The light plays upon the ermine cap of one of His chief accusers, upon His bared breast, and on the plate of the armored soldier. The background is dark.

*At the lower left, an undecipherable signature.*

## FLORENTINE SCHOOL

XVITH CENTURY

*Metropolitan Museum*

### 74—MADONNA, CHILD, MAGDALENE AND ST. JEROME

55. <sup>00</sup>

*Height, 57 inches; width, 45½ inches*

THE Madonna is enthroned before an architectural pile, with loosely folded green drapery wound about the pillars as a canopy. She appears in silver-white, cardinal, cream, pink and sky-blue, and rests a sandaled foot on a green upholstered stool. She looks down toward her left, where aged St. Jerome is seated looking upward. At the Mother's right stands the Child, his arm affectionately encircling the neck of the Magdalene, whose head carries a nimbus and who is clad in pale canary, maroon and a russet orange-yellow.

## SCHOOL OF VENICE—ATTRIBUTED TO SCHIDONE

BARTOLOMMEO SCHIDONE: ITALIAN 1550—1616

### 75—VIRGIN, THE CHRIST, ANGEL, THE INFANT ST. JOHN, MARY MAG- DALENE AND A PRIEST

30. <sup>00</sup>

*Height, 45 inches; length, 59 inches*

*Metropolitan Museum*

THE Virgin in a maroon gown is seated in the center of the group, with the Child standing on a green velvet drapery on her knee, His right hand resting on the robe of a priest at His side, His left hand pointing across the priest's shoulder to Mary Magdalene—both the priest and the Magdalene with haloes. At the Virgin's left a winged angel in mustard-yellow robes bears in his arms the infant St. John, who worships the Child with hands closed as in prayer.

## SCHOOL OF LUCA GIORDANO

NEAPOLITAN 1632—1705

### 76—THE THREE KINGS BRINGING GIFTS TO THE INFANT CHRIST, WITH MARY AND JOSEPH

100. <sup>20</sup>  
Height, 70 inches; length, 80 inches

*Benny Rohlf*  
A COLORFUL canvas of decorative effect with nearly a score of life-size figures. At the left Joseph in smiling pride, leaning on a staff, looks over Mary's shoulder at the Child—a nimbus about His head—who dips His hand into a treasure-box that is being presented to Him by a venerable king in ermine, who kneels before Him. The other kings—one an Ethiopian with gay feathered ornamentation of his apparel, the other with bare arms and legs but wearing a breastplate of armor—await their turn of obeisance, holding rich cups in their hands, while around them crowd their varied retinues, some with battle-axes which rise aloft.

## OLD DUTCH PAINTINGS

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### ATTRIBUTED TO WILLEM VAN MIERIS

DUTCH 1662—1747

#### 77—THE BIRD'S NEST

(PANEL)

*F. V. Halderberg*

20. <sup>00</sup> —

Height,  $6\frac{3}{4}$  inches; width,  $5\frac{1}{4}$  inches

Two young women with a young girl between them are leaning over the broad sill of an embrasured window, examining and discussing a small bird's-nest with pale blue eggs in it. At the left a blond in blue and white, with short sleeves, a dark red robe over her shoulder, has taken an egg from the nest and holds it thoughtfully, while her brunette companion, in white with a rich golden-yellow robe over her shoulder, speaks excitedly to her and points to the nest.

## ATTRIBUTED TO ABRAHAM STORCK

DUTCH 1630?—1710?

### 78—BATTLE AT SEA

(PANEL)

12. 50

Height, 6 inches; length,  $7\frac{3}{4}$  inches

*W. H. Overdale*

A GREAT sea fight is in progress, under a blue and gray sky, in relatively quiet water, though there is a considerable breeze. In the foreground the mastheads and yard-ends of a sinking vessel are still above water, men are leaping from them into the sea, and boats are picking up swimmers.

## ATTRIBUTED TO DAVID TENIERS

DUTCH XVII<sup>TH</sup> CENTURY

### 79—PAIR OF PANELS: RUSTIC SCENES

A—

Height,  $6\frac{3}{4}$  inches; length,  $9\frac{3}{4}$  inches

*W. H. Overdale*

210. 100  
THE people of the countryside, to the number of above a score, have assembled at an inn yard on the bank of a narrow stream—men and women in apparel of many colors—and are drinking wine and playing cards at various tables—some made of old gray casks—or are standing around gossiping.

*Signed at the lower left, D T (in monogram), F.*

B—

Height,  $6\frac{1}{2}$  inches; length, 9 inches

COUNTRY folk in variegated costume have gathered for a little merriment near a sandy-brown tavern, and while some are seated about on benches or tubs, having their wine or chatting, a group of men gossip in a corner and a man and a woman are doing a dance-step in the foreground.

*Signed at the lower right, D T (in monogram), f.*



## ATTRIBUTED TO GERARD DOUW

DUTCH 1613—1675

### 80—PORTRAIT OF AN OLD WOMAN

(OVAL PANEL)

Height,  $9\frac{3}{4}$  inches; width,  $7\frac{3}{4}$  inches

*Metropolitan Museum*

27. <sup>50</sup>  
AN elderly lady, her gray hair adorned over the forehead with a jeweled headdress projecting from her black head-covering, is portrayed head and shoulders, facing the left, her head turned three-quarters front. Her eyes are somewhat sunken with age and life, but her features are strong and her expression is not unkindly, though somewhat rigorous.

*Signed at the right, below the center, G. Douw.*

## ABRAHAM STORCK

DUTCH 1630?—1710?

### 81—ITALIAN SEAPORT TOWN

(PANEL)

Height,  $7\frac{3}{4}$  inches; length,  $10\frac{1}{4}$  inches

*C. Florman*

20. <sup>50</sup>  
A BROAD plaza at the sea's edge occupies the foreground, peopled by gentlemen and laborers, travelers and strollers. One gentleman with a sword is accompanied by a lady. At the left of the center of the quay is a tall architectural fountain, surmounted by statues, and back of it appears a boat alongside. In the background, square-rigged sailing ships are lying in the harbor, and on the right a battle-mented tower and other buildings of the city are seen in the sunlight.

*Signed at the lower left, A. STORCK, 1670.*

## SCHOOL OF REMBRANDT

REMBRANDT VAN RIJN: DUTCH 1606—1669

### 82—A PHILOSOPHER

(PANEL)

22. <sup>50</sup>

Height,  $10\frac{1}{4}$  inches; width,  $7\frac{1}{2}$  inches

*T. N. Kaldersberg*

AN aged man, with a prominent nose and large features generally, is shown head and shoulders, enfolded in brownish-black furs and wearing a broad fur cap which shades both his eyes and aids in throwing one side of his face into shadow, the light falling from the right broadly upon the left side of his face, as far as the ridge of his great nose, and upon his luxuriant white beard, which covers his chest as far as the enveloping furs. With head slightly turned to his right, he looks straight and intently at the spectator.

## DUTCH SCHOOL

### 83—AT THE WELL

(PANEL)

17. <sup>50</sup>

Height,  $10\frac{1}{4}$  inches; width,  $8\frac{1}{4}$  inches

*Metropolitan Museum*

AN aged man, with a prominent nose and large features whose thatched roof has a moss-green tone, occupies most of the picture, rising at the left out of a flat country—a rosy horizon seen beyond it at the right. In the foreground at a huge well of old red masonry a sturdy Dutch peasant woman is drawing water by the aid of an old wooden well-sweep, and pauses to look at the spectator, while her old husband sits with his back to her on the ground.

## DUTCH SCHOOL

### 84—LADY, NURSE AND CHILD

22. 50

Height, 10 inches; width,  $8\frac{1}{2}$  inches

Metropolitan Museum

A LADY in a velvet skirt of golden-brown and a short scarlet cloak lined and trimmed with ermine, her head in a white kerchief, stands looking down at her child in the arms of his nurse, who is seated. The mother holds out to him a toy which he has paused in his feeding to look at.

## DUTCH SCHOOL

XVII<sup>TH</sup> CENTURY

### 85—PORTRAIT OF A WOMAN

(PANEL)

85. 00

Height,  $10\frac{1}{4}$  inches; width,  $8\frac{1}{2}$  inches

Metropolitan Museum

A SOUND and living likeness of a seventeenth century Dutch matron, of stout build, wearing a handsome and elaborate lace cap fitting tightly over her head and framing her face, just an edge of her reddish-brown hair showing above her high, well-modeled forehead. She is not young, and her large brown eyes are somewhat sunken in fat cheeks on which the light plays broadly that are lined with smiles as well as with care and experience. She is shown at half-length, standing and facing the left, three-quarters front. She wears a gown of black brocade and a white ruff, and a broad red mink boa falls about her shoulders.

In upper left corner: "Aetatis Suae 59; anno 1624."

## ATTRIBUTED TO JAN WYNANTS

DUTCH: ACTIVE 1641—1679

### 86—LANDSCAPE: SUNSET

(PANEL)

12. <sup>50</sup>  
Height, 9 inches; length, 10 $\frac{1}{4}$  inches

Two horsemen, one in a red cloak, the other clothed in blue, have ridden their gray horses to a stream in the foreground to drink—he in red still sitting his horse, while his comrade has dismounted. Dense trees at the right are in shadow, but they give way to an open grove of slender trees across which the rays of a brilliant sunset come from a sun just above the horizon.

## JOHN MOLINAER

DUTCH 1627—1686

### 87—AT THE TAVERN

(PANEL)

90. <sup>00</sup>  
Height, 11 $\frac{1}{2}$  inches; width, 9 $\frac{1}{4}$  inches

A TALL building with steep gable roofs and dormer windows stands at the left of a village street which extends with a line of houses and a church down the right of the picture. Before the gabled building, whose corner is an inn, a group of rustics are gathered about an outdoor table, playing cards, joking and gallivanting—some seated and others standing near them. Several of the chaps are offering advances to a young girl among the card players, who, turning from them—not unkindly—faces the spectator; while other men and women embrace casually in the bucolic revelry of the close of day.

## ATTRIBUTED TO CORNELIS P. BEGA

DUTCH 1620?—1664

### 88—THE FRUGAL MEAL

(PANEL)

22.50 Height,  $13\frac{1}{4}$  inches; width,  $11\frac{3}{4}$  inches

*Metropolitan Museum*

IN a heavily beamed Dutch kitchen a peasant family group awaits the midday meal about a white-covered table, the mother busied with the last preparations in the huge fireplace and the old father seated with his back to the chimney-piece, looking in stolid patience at the floor, his knotted hands clasped on his crossed knees. A young woman of heavy features partly concealed under a fur cap, at the left, is seen in profile, her hands also clasped as she leans forward toward the table.

## SCHOOL OF ADRIAEN VAN DE VELDE

DUTCH 1639—1672

### 89—LANDSCAPE AND RUINS

(PANEL)

25.00 Height,  $12\frac{1}{2}$  inches; length,  $15\frac{3}{4}$  inches

*Ca. 1650*

MASSIVE dull-brown stone abutments and broad arches of a ruined castle, church or monastery, rise on the left against a blue sky with yellow-bordered gray clouds. Toward the right the clouds take reflected sunset hues, over a distant landscape of round-topped hills. Approaching the foreground in the center comes a woman on an ass, attended by a man walking, coming to join a young peasant woman who has brought another laden ass, some cows, sheep, a goat and a dog, to drink at a stream at the foot of the ruined walls.

## AFTER JAN VAN GOYEN

DUTCH 1596—1656

### 90—BOATS ON A RIVER

(PANEL)

20. <sup>00</sup>—

Height,  $11\frac{3}{4}$  inches; width,  $16\frac{3}{4}$  inches

*F. N. Kaldenberg*

MEN in tunics and blouses of various colors are poling laden rowboats in a river, to and from a landing-place near a stone wall over which appear the tops of green bushes. At the foot of a castellated tower in a high fortified wall beyond, other men are rolling heavy brown casks. Cottages, a village church and green trees mark the shore along the background toward the left, and a sailboat with two men in it is making slow way shoreward, its sails and outlines reflected in the smooth water.

P. BUISSE (or BUISSEARD)

### 91—SHEPHERD ON A DONKEY

(PANEL)

22. <sup>50</sup>—

Height,  $12\frac{1}{2}$  inches; length, 16 inches

*C. Thiermann*

A COUNTRY lout, bare-legged, with yellow jacket and breeches and a gray-blue shirt, has just come over a low hill, riding a donkey on which he is seated sidewise, and holding his crook in one hand. He has turned with a leer to speak to a young laundress who is just coming over the crest behind him, her basket on her head. Lying or standing in the foreground and accompanying the maid are various sheep. The light of late afternoon falls on a broad, hilly landscape.

*Signed at the lower left, P. BUISSE, or BUISSEARD.*



## SCHOOL OF METSYS

### 92—ST. JEROME

(PANEL)

40. <sup>10</sup> Height, 12½ inches; length, 13 inches

*W. Chester*

THE saint in red robe and biretta is seated at the other side of a long table on which his elbows rest, one hand raised to his forehead and the other pointing at a skull lying on the table, the index finger touching it. The saint is pictured full of years, with strong, thoughtful face, gray hair and long, full gray beard reaching almost to the table. The open Scriptures are in front of him and other holy volumes in shelves over his head. At the left is a clock, near a window whence the light comes. On the wall are the mottoes: "Cogita mori"; "Nascendo morimur"; "Respice finem."

## ATTRIBUTED TO FRANS VAN MIERIS

DUTCH 1635—1681

### 93—THE TEA HOUR: A FAMILY GROUP

(PANEL)

350. <sup>10</sup> Height, 15 inches; length, 19½ inches

*W. J. E. Stillwell*

A COMPREHENSIVE picture, carefully and painstakingly worked out. The five figures, including the maid, are plainly portraits, very likely those of a family and their servant. The father stands in a blue house-robe in the center of the picture, behind his wife, who is seated facing forward with one elbow on a round table set with teapot and cups. At the right of the table a daughter is seated with a lute at her knee, her music lying on the floor at her feet.

From the Sale of the Aspinwall Gallery, New York, 1886. Catalogue No. 81.

## DUTCH SCHOOL

XVIII<sup>TH</sup> CENTURY

### 94—AT THEIR LESSONS

10. <sup>100</sup>  
Height,  $19\frac{3}{4}$  inches; width,  $15\frac{3}{4}$  inches

*F. W. Kaldenber*

THE corner of a Dutch room, with bare floor, a picture or two on the walls and a few books on a couple of high shelves, is shown in tones of dull brown and green. In it small Dutch children with quaint old faces are at their studies, and a boy and a girl are both trying to get the teacher's attention at once, while a little girl who has come in with a basket of cakes offers the teacher one.

## PIETER STOOP

DUTCH 1612—1686

### 95—NAVAL BATTLE OF LEPANTO

25. <sup>100</sup>  
Height,  $15\frac{3}{4}$  inches; length,  $22\frac{3}{4}$  inches

*P. Thiermann*

MAJESTIC warships, gorgeous in the colors and trappings of a more splendid age, their square sails both white and red, are engaged in a terrific sea fight—whole squadrons of them, apparently. It is a fair day with blue sky and white clouds, but the sun is barely able to pierce the smoke of battle which hangs over the sea. Crowds of men are seen on the decks and in small boats, and struggling in the water on bits of half-submerged wreckage from ships that have been sunk all about. Some try to climb into boats and are beaten off, and one man in a red coat, astride a sunken spar, raises his hands in an attitude of prayer.

*Signed at the lower left, P. Stoop.*

A *paster on the back reads*: "Battle of Lepanto, signed P. Stoor, Holland, and undoubtedly original; formerly in the collection of the late Dr. Dewees of this city" (Philadelphia).

## JAN MIEL

DUTCH 1599—1664

### 96—THE HALT

*Metropolitan Museum*

Height, 14 inches; length, 25 inches

A COMPANY of troopers in seventeenth century costume of many colors, which to-day would appear fantastic, are escorting a great man and his lady on a journey. The party have halted for refreshment at a house on the right, and are about to resume their travels. The escort and the lady—who wears rich robes of mauve and imperial yellow—are already mounted; and the master—in red coat and blue breeches and a plumed hat—with one foot in his stirrup, is just recompensing the aged innkeeper.

## B. VON VERBEECK

### 97—HER FIRST DANCING LESSON

Height, 19 inches; length, 23 inches

*W. H. Prentice*

A GENTLEMAN in brown coat, short-clothes and gray wig, seated at the right, is playing a violin while a lady in a pale greenish-blue gown with an old-red robe-drapery thrown over her lap, who faces forward, points to her young daughter at her side who is preparing to take some dancing steps. A man in brown back of the lady, pouring wine into two glasses, has paused to look at the musician.

Signed at the bottom, to left of the center, BE V VERBEECK, f.

## SCHOOL OF TENIERS

DUTCH XVII<sup>TH</sup> CENTURY

27. <sup>50</sup>

### 98—DUTCH VILLAGE SCENE

Height,  $15\frac{3}{4}$  inches; length,  $20\frac{3}{4}$  inches

*W. H. Coverdale*

At either side of the common land in an old Dutch village is an inn with high-gabled roof, and beyond them are other buildings, while in the central distance on the other side of a grove rises the spire of the village church. To the inn on the right two equestrians have ridden up, one having dismounted, and joined a small company drinking there, while an old man looks out of a window watching them. Other drinkers gather before the opposite inn, where a group of young people are dancing in a ring on the green, and various gallantries are going on in different places.

## ATTRIBUTED TO CUYP

DUTCH 1605—1691

450. <sup>00</sup>

### 99—LANDSCAPE AND CATTLE

(PANEL)

Height, 16 inches; length,  $21\frac{1}{2}$  inches

*Metropolitan Museum*

BROAD meadows interspersed with clumps of trees and water courses are for the most part under bright sunlight, though the foreground is in partial shadow. Here are a group of six cows—one black, one white and four tawny—in various attitudes, standing and lying down. The sun, which is only a little above the horizon, sends its rays across the group from the left.

## DUTCH SCHOOL

XVII<sup>TH</sup> CENTURY

### 100—THE WATERING-TROUGH

Height, 18 inches; length, 23 inches

*Mrs. Prentice*

AN architectural fountain at the right is spouting water into a deep basin to which various stock have been brought to drink. A woman on horseback is letting her mount slake his thirst, and farmers have driven several cows up at the same time. A man in a blue jacket and red breeches holds out a cup to catch some of the water at the spout.

## ATTRIBUTED TO NICHOLAS MAES

DUTCH 1632—1693

### 101—PORTRAIT OF A MAN

Height, 22 inches; width, 19 inches

*F. V. Kaldenberg*

A YOUNG man, smooth-shaven and with red cheeks, is seen head and shoulders, turned to the left but facing forward and looking placidly into space with calm blue eyes. He wears a coat of black brocade, with a white lace collar extending down his chest; and his remarkable hair—or more probably a periwig—of a fine chestnut-brown, falls well below his shoulders.

**ATTRIBUTED TO QUENTIN METSYS**

FLEMISH 1450—1529

**PROBABLY BY PIETER AERTSEN**

DUTCH 1507?—1573

**102—STROLLING MUSICIAN AND HIS  
HUNGRY COMPANION**

(PANEL)

Height, 20 inches; length,  $25\frac{1}{2}$  inches

72. <sup>50</sup>  
The musician, a clean-shaven man with clear features and brown eyes, his mouth open in song and his right hand slightly raised as if to arrest attention, looks straight at the spectator while he holds his pipes under his left arm. At his left and leaning against him affectionately is a buxom woman in a black gown open at the throat, and wearing a silvery gray-white headdress, who appears to be echoing his tone sympathetically—having paused to do so while engaged in emptying a pewter flagon, of delightful patina, and at the same time eating a roll, which, half consumed, she holds in one hand while the pewter is clasped in the other.

*Metson Galleries*

**VON BULEN**

**103—DIANA AND ACTÆON**

Height, 21 inches; length, 26 inches

12. <sup>50</sup>  
The goddess is seated in the center of the landscape at the base of a huge tree, on the bank of a woodland brook, and surrounded by her nymphs, one of whom is laving her mistress's feet with water dipped from the stream in a golden basin. On the nearer bank of the brook is another nymph with her back to the spectator. The glistening bodies of all are set off by incidental draperies of richness and brilliance. Peeping Actæon in a short golden-yellow tunic and scarlet cloak is just appearing from behind the tree, his horns already high-grown.

*Radwin*



## ATTRIBUTED TO NICHOLAS MAES

DUTCH 1632—1693

### 104—EAVESDROPPING

(PANEL)

Height, 28 inches; width, 23 inches

27.50  
A DUTCH lady in white, brown and red, and wearing red slippers, softly descending some winding wooden stairs, holds a finger to her lip and listens cautiously, with a half-smile of satisfaction, to the conversation of a group of three persons—one at least a servant—who are having a surreptitious nip and a flirtation in a vaulted recess or wine cellar back of the stairs. The recess is dark and the group are seen by the light of a lantern which rests on a barrel.

### A. STAACHE

GERMAN

### 105—VAN DYCK PAINTING THE POR- TRAIT OF MARGARET RIUTIVAN

12.50  
Height, 30 inches; width, 24 inches

THE painter, in black velvet with white lace collar, is seated at his easel on the left, palette and brushes in hand, facing the spectator, in a high studio with various pictures on the wall and properties scattered about, including a suit of armor. His handsome sitter, at the right, wearing a low-necked white satin gown and rose-pink loose jacket, ermine-trimmed and with lace-edged flowing sleeves, is seated in an armchair against a green cushion and looks to her left directly at the spectator, her head demurely arched.

## ATTRIBUTED TO PIETER CLAESZ

DUTCH 1595?—1661?

### 106—STILL LIFE

(PANEL)

*N. C. Chester*

*65. <sup>20</sup>*

*Height, 23½ inches; length, 33 inches*

A NEAT white cloth, its tone now creamy, has been carefully laid over a brown wooden table to hold means of refreshment. A tall wine ewer with long spout stands beside a pewter dish on which a cooked crab lies on its back, at the other side of it being green and amber glasses of generous size, on a tray. Peaches and a cake are at hand, and on the right a porcelain bowl with green decoration holds a variety of berries, grapes and other fruit of bright colors—all in the sunshine.

## DUTCH SCHOOL

XVII<sup>TH</sup> CENTURY

### 107—LANDSCAPE

(PANEL)

*Metropolitan Museum*

*27. <sup>20</sup>*

*Height, 24 inches; length, 32 inches*

A SMALL hunting party have returned from their shooting and brought their horses to drink at a brook, while the dogs gather about their keeper, a peasant. A lady sits her horse on a mound at the left, while a man readjusts the stirrups for her companion, who has dismounted and is seated on the ground. One of the hunters on a gray, at the brook, is having trouble holding the riderless horse of his comrade, which a peasant boy is slashing with his dog-whip.

## SEBASTIAN NAUCK

### 108—A BATTLE

4 C. 00 Height, 22½ inches; length, 39 inches

*Metropolitan Museum*

INNUMERABLE warriors, mounted and afoot, sweep into the picture from the left, over a broad, rolling plain green in mid-summer and traversed by a curving road. Unarmored cavalry in many colors have been vanquished by forces in armor and are fleeing in a rout, with spasmodic efforts at rallying. In the central middle distance is a hill surmounted by trees, and under its lea at the right what seems to be a reserve company of lancers is sheltered, while a mounted detachment of the armored enemy is advancing toward them, keeping under cover of the hill and fording a stream or pond that lies before it.

## ATTRIBUTED TO GUSTAVE DOYEN

### 109—A VENETIAN

2 C. 00 Height, 42½ inches; width, 30 inches

*F. W. Kaldenberg*

A YOUTH of rich family, with large hazel eyes, and reddish-brown hair falling to his shoulders, is pictured at three-quarters length, standing, in a robe of almost kaleidoscopic color, which is worn over a scarlet tunic embroidered in white, enfolded in a scarf of orange, and topped at the throat by a long, full tie of white lace. His left hand, partly closed, rests on his thigh, the arm being slightly akimbo, and with his right hand he holds a fold of white drapery before his waist.

490. <sup>m</sup>

## AELBERT CUYP

DUTCH 1605—1691

### 110—SCENE ON THE SCHELDT

Height,  $34\frac{1}{2}$  inches; length,  $48\frac{1}{2}$  inches

*Edo Bernier Agassiz*

A BROAD stretch of the placid river is pictured on a bright summer day, when the blue sky is filled with rolling gray and cream-white clouds that scarcely lessen the sunlight. Buildings of a city rise in misty distance at the right, and the other shore is farther distant still on the left, with vague sails and their reflections outlined against the sky over it and on the water before it. In the foreground and middle distance, sailboats and barges with many sailors and passengers lend life, color and action to the scene.

## ATTRIBUTED TO JAN VAN GOYEN

DUTCH 1596—1656

### 111—AT THE RIVER'S MOUTH

Height, 36 inches; length, 53 inches

1710. <sup>co</sup>

*Metropolitan Museum*

THE mouth of a placid river is shown under a sky wholly filled with gray and yellowish-white clouds, the smooth liquid surface mirroring them with a silver-gray effect, mingled with the faint reflections of numerous sailing craft that dot the river near and far. Along the left, in the foreground, a sailboat and various dories are lined up against the bank, where buildings appear among thick-growing trees, and fishermen are busy about them. In front of them the water gives a complexity of colorful reflections.

*Signed on the bow of the boat in front of the big tree, V. GOYEN, 1634.*

## PAINTINGS OF VARIOUS SCHOOLS

### UNKNOWN

#### 112—CATTLE

(PANEL)

*F. W. Aldenbergo*

10. <sup>00</sup>  
Height,  $9\frac{3}{4}$  inches; length,  $13\frac{1}{4}$  inches

A FARMER in short-clothes and a high felt hat with broad brim, a long staff leaning over his shoulder, is seated on a grassy bank in the sunlight under some tall trees at the right, watching two cows—a red cow lying down which is looking at him, and a dun cow which stands facing in the opposite direction and looking out across a placid river which is white in the sunshine.

### UNKNOWN

#### 113—LANDSCAPE

(PANEL)

6. <sup>00</sup>  
Height,  $10\frac{3}{4}$  inches; length,  $13\frac{1}{2}$  inches

*F. W. Aldenbergo*

AN ancient tower and archway of a partly ruined castle are seen on a hill commanding a broad valley, the prospect extending to other high hills far away where other buildings are seen in the sunlight. A river winding through the valley, which is well wooded, passes the foot of the castle hill, where a boat is being worked alongshore, and various persons are strolling about the landscape.

## SCHOOL OF VELASQUEZ

SPANISH 1599—1660

### 114—PORTRAIT OF THE INFANTA

(PANEL)

*Mrs. Bennett*

10. <sup>140</sup>—

*Height, 15 $\frac{3}{4}$  inches; width, 10 $\frac{3}{4}$  inches*

THE proud young princess, in her wide-spreading, richly ornamented black skirt and pointed bodice, stands before a carved and upholstered sofa on which her pet dog is lying, caressing him with one hand while the other, hanging at her side, holds the tasseled end of his leash. She is at full length, facing the left, three-quarters front, against rich olive and rose draperies. The light strikes full upon her high, broad forehead, pink cheeks and large blue eyes, whose glance is directed steadily to her left—her dog looking in the same direction as at someone approaching.

## UNKNOWN

### 115—LANDSCAPE

(PANEL)

*F. W. Kaldenberg*

25. <sup>00</sup>—

*Height, 14 inches; length, 17 $\frac{1}{2}$  inches*

A GROUP of stone and brick cottages in red-brown tones at the left are overtopped by green trees rising on their farther side. Before them in the foreground a peasant, standing, converses with another man sitting on the ground, and in the middle distance a man appears driving a wagon. At the right, on a mound, is an ancient windmill with wooden arms. Before it an old man is seen carrying two baskets on a neck-yoke, and a cat hoists her back and spits at his dog.



## SCHOOL OF MURILLO

SPANISH 1616—1682

### 116—NUN WITH INFANT CHRIST IN GLORY

*25.00*  
*J. W. Kaldenberg*  
Height,  $19\frac{1}{4}$  inches; width,  $14\frac{1}{2}$  inches

A SWEET-FACED young nun in white habit and black veil is on her knees, looking down with a beatific expression upon the Infant Christ who is seated on a cushion over a basket, looking lovingly up at her, reaching toward her and placing a rose in her hand. From the left background comes a burst of golden glory, while at the right appear the buildings of a city.

## UNKNOWN

### 117—PORTRAIT OF A YOUNG MAN

*3.00*  
(PASTEL)

Height,  $18\frac{1}{2}$  inches; width,  $15\frac{1}{2}$  inches

*Metropolitan Museum*  
HEAD and shoulders of a man with a very high forehead and wearing a wig smooth at the crown and full before the ears. He is posed three-quarters to the right but faces the front, his brown eyes looking directly at the spectator. He is of slightly florid complexion against a dull blue background, and wears a plum-colored coat and waistcoat and white collar and stock.

On the lower right: "After WILL DE LA COUR, pinxit, Edinb. 1763.  
Copied 1896."

## SIXTEENTH CENTURY PORTRAIT

### 118—HEAD AND SHOULDERS OF A YOUNG MAN

6. 00

Height,  $20\frac{1}{2}$  inches; width, 15 inches

Joseph Beadmi

A YOUNG Italian gentleman of the sixteenth century is seen facing the left, three-quarters front. His brown coat is buttoned high and tightly about his neck, a white ruffled collar edging it close under his chin, which shows the suggestion of a sandy-brown beard. He has an oval face and hazel eyes, and wears a cap of the period, in black and dark green folds, with a white feather drooping from the left side.

Written on the back, ANDREA IECCHIETTI.

## UNKNOWN

### 119—PORTRAIT OF A GENTLEMAN (XVI<sup>TH</sup> CENTURY)

22. 50

Height,  $21\frac{1}{2}$  inches; width, 17 inches

F. N. Kaldenberg

A GALLANT of his day, with cold eyes, sensitive nostrils and mocking suggestion of a smile, is pictured head and shoulders, turned slightly to the left and facing front, looking steadily at the spectator. He wears a short, blond, parted mustache, brushed straight out toward the cheeks, and the narrowest possible of short goatees. He is of olive complexion and appears in a green coat, gold-embroidered, slashed to reveal white silk facing, and a broad lace shoulder-collar of intricate pattern.

## SCHOOL OF HOLBEIN

### 120—PORTRAIT OF A MAN

(PANEL)

15. <sup>00</sup>  
Height, 28 inches; width, 23 inches

*Joseph Beadman*  
IN this painting, which has been attributed to Hans Holbein, a big man is pictured in head and shoulders, facing toward the left, three-quarters front. His coat of brown fur has a facing of black brocade down the front, fastening high under his chin, behind his full, semicircular sandy-red beard. His locks, worn long in the fashion of Holbein's day, fall to his shoulders from under his sixteenth century black cap, of tam-o'-shanter effect, which droops over his right ear. The light strikes brightly, full upon his solemn features, warming the face and beard to sympathetic tones.

## SCHOOL OF MURILLO

SPANISH 1616—1682

### 30. <sup>00</sup> 121—ST. FRANCIS FERRARIS

Height, 43 inches; width, 33 inches

*Thiermann*  
THE saint appears in a golden blaze of glory with shoots of flame above his head, a celestial trumpet sounding in his ear. He is painted life-size and at three-quarters length, seated, wearing robes of black and white, and holding on his knees the open Scriptures bound in red. He is portrayed as a young man of light complexion, with head thrown back and wrapt gaze directly upward, and his huge wings extend out of the picture.

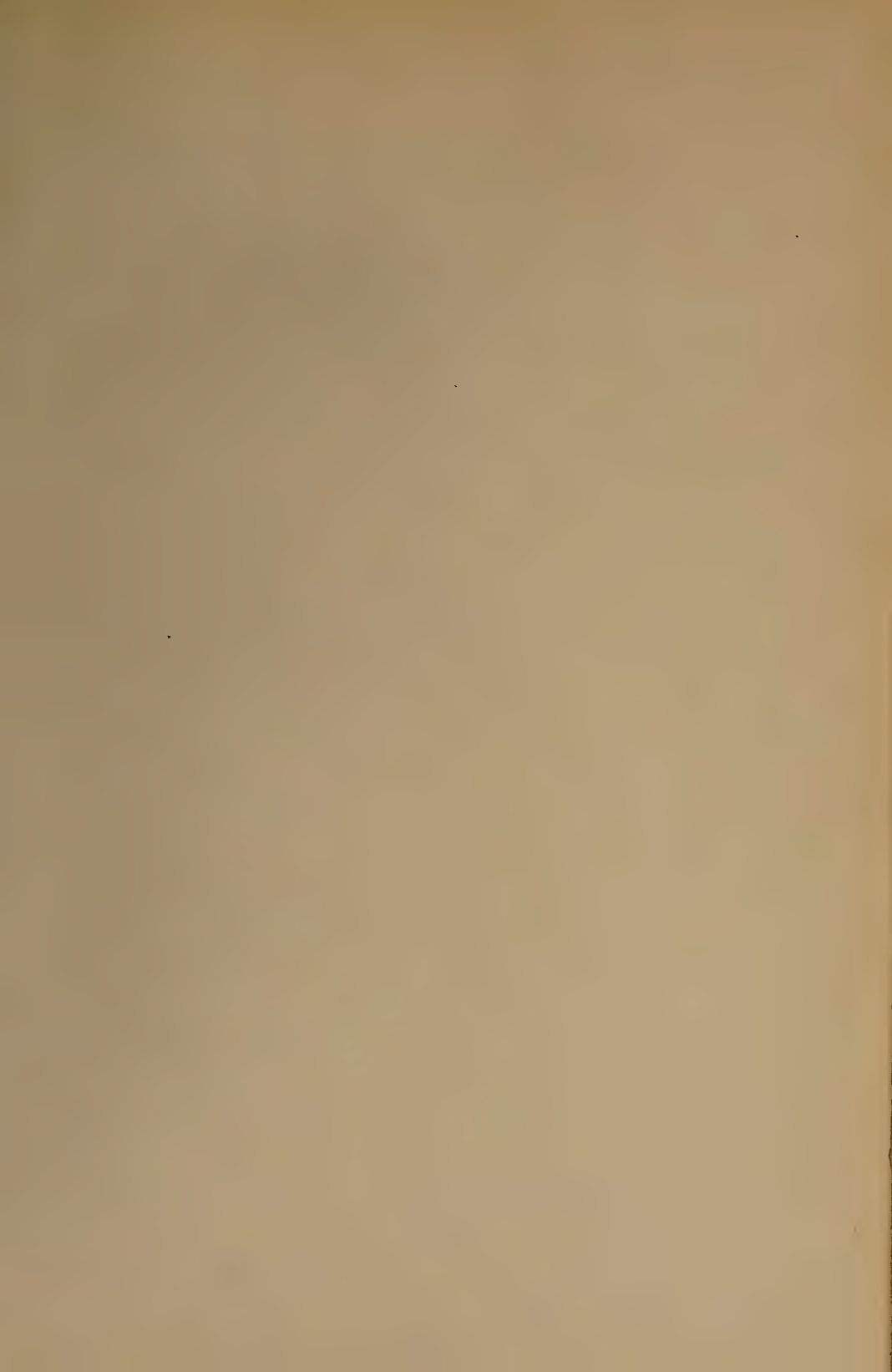
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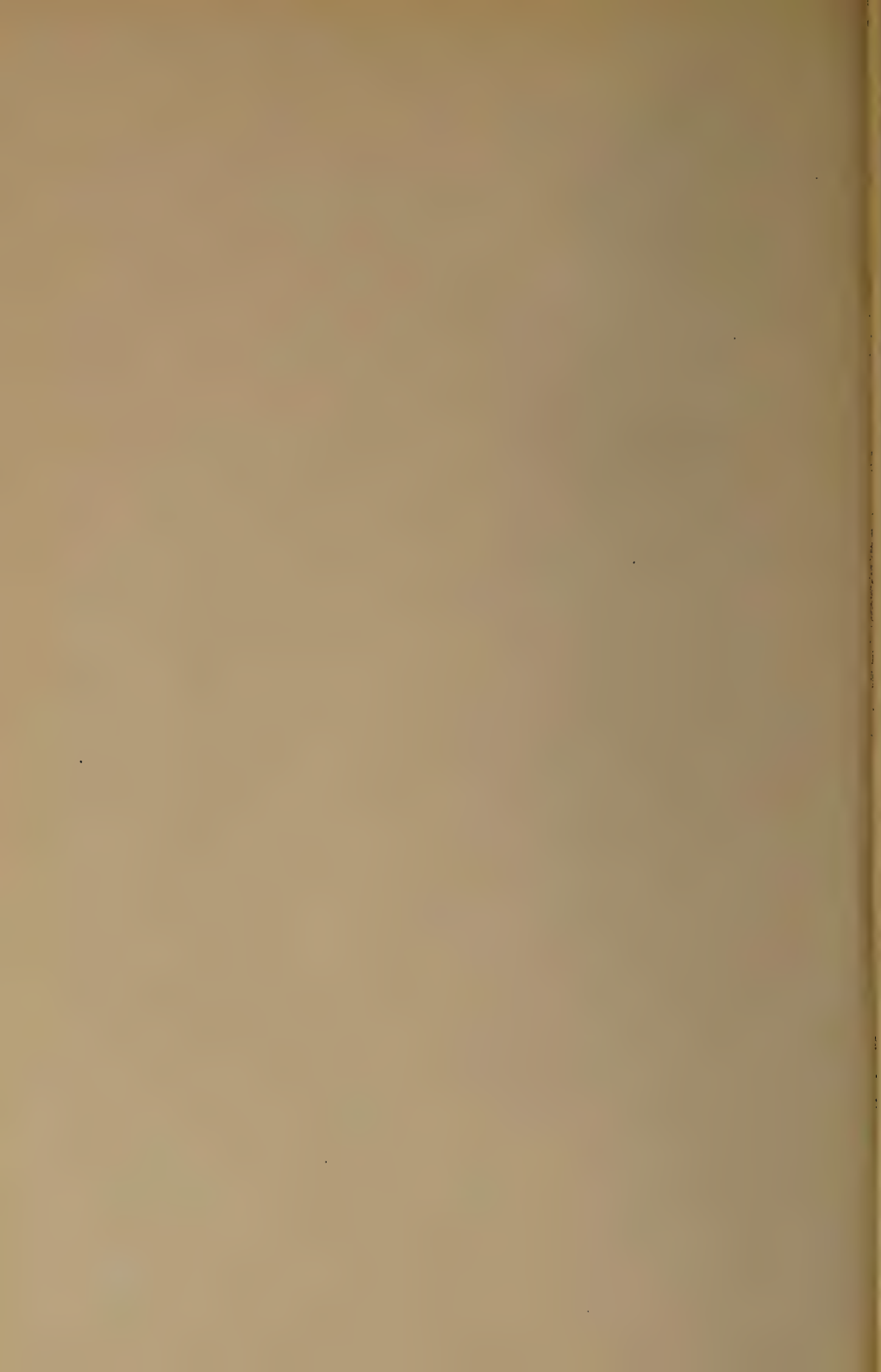
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